



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE LORD MAYOR'S SHOW FOR 1590

The "Midsummer Show," which became connected with the Lord Mayor's procession in the XVI century, brought pageantry into the civic ceremony which has kept it—with occasional interruptions—to our day. The first clear instance of this transfer, is that recorded in the *Diary* of Henry Machyn, citizen and merchant-tailor of London, in the year 1553.¹

From then on, the Lord Mayor's Show grew in elaboration, and in 1585 the dramatist George Peele did not scorn to write the speeches for the "triumph."² He again wrote the speeches for a civic show in 1588—no copy of which exists.³ The title-page, as

¹ His *Diary* from 1550 to 1563 has been edited from MS. Cotton Vit. F. v. for the Camden Society by J. G. Nichols. (Camd. Soc. publ. no. 42.) It is referred to by many writers on pageantry, among them Unwin, *The Gilds and Companies of London* (London, 1908), p. 275; cf. also Clode, *Early History of the Merchant-Tailors' Company* (London, 1888), II, p. 113 f.; Price, *A Descriptive Account of the Guildhall of the City of London: its History and Associations* (London, 1886), p. 92; Fairholt, *Lord Mayor's Pageants* (London, 1843), pt. I, p. 244 f.; and J. Nichols's note in the *Gentleman's Magazine* for October, 1833 (vol. CIII, II), p. 315 f.

² A copy of this—"the earliest of City Pageants"—is in the Bodleian at Oxford (Gough, Lond., 122. 1). It is reprinted in *Harl. Misc.*, x, p. 351 f.; Strype's *Stow's Survey* (1720) II, p. 136 f.; J. Nichols, *Progresses, etc., of Queen Elizabeth*, II, p. 446 f.; and in his *History and Antiquities of the County of Leicester*, IV, p. 496 f.; in Bullen's *Peele*, I, p. 351 f.; Price, *op. cit.*, p. 199 f. Cf. also Fairholt, *op. cit.*, p. 24 (quoting from Dyce's *Peele* (1829) vol. II); Wadmore, *Some Account of the Worshipful Company of Skinners of London*. . . (London, 1902), p. 144 f.; Greg, *A List of Masques, Pageants, etc.*, (London, 1902) p. 22; J. G. Nichols, *London Pageants* (London, 1831) p. 100; J. Nichols in the *Gentleman's Magazine* for August, 1824, p. 113; Hone, *Ancient Mysteries Described* (London, 1823) p. 249.

The "1581" pageant referred to by Herbert, *History of the Livery Companies* (London, 1834), I, p. 200, is clearly this one; the printer's error is obvious.

³ See Arber, *The Stationers' Register*, II, p. 504 under 28 October, 1588. Cf. also Fleay, *Biog. Chron. Eng. Drama*, 1559-1642, II, pp. 154 and 402. Fairholt, p. 26, notes that this "device of the pageant" was licensed to be printed by Richard Jones, and that no copy is known to exist; "neither are the titles of any other than this one preserved between the years 1585

we find it in the *Stationers' Register*, reads as follows: "Entred for his [*i. e.*, Richard Jones's] Copie vppon Condicion that it maye be lycenced, *ye device of the Pageant borne before the Righte honorable MARTYN CALTHROP lorde maiour of the Cytie of London the 29th daie of October 1588* GEORGE PEELE the Authour. . . . vj d."

A copy of the rare pamphlet describing the civic festival of 1590 may be found in the British Museum.⁴ In view of Fairholt's remark (cited in note 3) an outline of this show should be made. The title-page reads: *The Device of the Pageant: Set forth by the Worshipfull Companie of the Fishmongers, for the right honorable IOHN ALLOT: established Lord Maior of LONDON, and Maior of the Staple for this present yeere of our Lord 1590. By T. Nelson.* London, 1590. (B. L.)

The first speech, "spoken by him that rideth on the Merman," explains that his mount typifies those who

. . are strange, & do digres frō reason
That shun in eating fish and flesh, to keepe both time and season,
Which fault reformd, our cōmon wealth would florish in such wise,
As neuer anie did beholde the like with mortall eies.

The "speech spoken by him that rideth on the Vnicorne" is the customary adjuration to the Mayor to rule well and be forever famous. Then "Fame sounding a trumpet" spoke, followed by "The Peace of England"—"Wisedome on one side supporting the State," "Pollicie on the other side supporting the State," "Gods Truth," Plentie, Loialtie, and Concord, Ambition, Commonwealth, Science and Labour, Richard the Second (who spoke two lines, calling on Walworth for help, and promising him what he will as a reward) Jacke Straw, another Commonwealth in the shape of Sir William Walworth who, as he mentions the honors given him by the king, points to them, they being "placed neere

and 1591, though we may reasonably suppose that others were printed." In a note, he refers to Gifford's opinion that Munday contributed several during this period.

Cf. J. Nichols, in the *Gentleman's Magazine* for August, 1824, (vol. xciv, II), p. 113 f.; the wording of this article, entitled *London Pageants in the Reign of James I*, bears a striking resemblance to many passages in Fairholt.

⁴ BM: C. 83. d. 25. The title is mentioned in Greg, *op. cit.*, p. 21.

about him in the Pageant." It may be remarked that Nelson repeats the error, common enough in these shows, of considering the dagger in the shield of the City of London, Walworth's dagger—bestowed on the City to commemorate the bravery of its Mayor;⁵ he notes that Walworth won the Fishmongers their crest ("two armes bearing vp a crowne") and received a crest for himself. The speeches only are given in the pamphlet; the pageant is not described, but is once spoken of in the singular. The fact that in these early pageantic Lord Mayor's shows, there was usually but one pageant, may have influenced the change in the meaning of this word from "pageant-car"—or what today we should call "float"—to a "brilliant spectacle," whether or not there were a pageant in it. To this vague meaning has succeeded the very definite one of our time: an historical folk-play, given by the community, of the community, and for the community. The Parkerian insistence on historical accuracy, marked in England, is unfortunately not always made on this side of the water.

Of the elements found in this 1590 show, history and allegory are the most prominent. There is no Biblical character—though these, as well as the patron saints of the guilds, are sometimes found in the civic pageantry of London. The trade symbolism of the Merman is obvious; he and the Unicorn, with their riders, were probably apart from the pageant, which seems to have been stationary, though it may have progressed through the streets after the mayor had passed, taking up its march behind him. This was common in the seventeenth century shows; and there were moving pageants in the earlier shows, as well as in the festivals

⁵Says Straw in his speech: "Jacke Straw the rebell I present, Wat Tyler was my aide. . . . Yet for our bad ambitious mindes by Walworth we were tamde. . . . He being Maior of London then . . . slew me first. . . ." This suggests the history in modern pageantry; and is as instructive as the contemporary chronicle-history plays, with which the Parkerian pageant of our own day is not unconnected.

Cf. Fairholt, *op. cit.*, p. 116, n. 2: "The pertinacity with which the company cling to the assertion that his (Walworth's) dagger was added to the city arms, a *fact* which so common a book as Hone's *Everyday Book* can refute, and which Nichols justly styles a vulgar error, is altogether singular. It is the sword of St. Paul, and not the dagger of Walworth, and was placed on the civic shield long before the latter was born."

Walworth was a favorite figure in the civic shows; he appeared in 1616, 1700, 1740, 1884, 1913—to name a few of them.

from which the Lord Mayor's Show derived its pageantry. Richard's cry for help introduces history, and suggests a formless chronicle-play—more expository than *Kynge Johan*—though it deals with but one incident. There is no sign of a plot in the speeches of the allegorical figures; and this is largely due to the circumstances of the presentation.⁶

The seven-page pamphlet ends as follows:

Time
Time serues for all things,
Time runneth fast,
We craue your patience
for the time is past.⁷

Undoubtedly the characters in this pageant were presented by children. This was a common practice in earlier shows, as a glance at earlier records will indicate. In 1556, when Sir Thomas Offley was inaugurated, "Mr. Leere, the schoolmaster of St. Anthony's, received 10 s for the children who played at the Pageant."⁸ In 1561, when Sir W. Harper began his term of office, the guild paid "to John Tayllour, master of the children of the late monastere of Westminster, for his children that sung and played in the pageant, xxx s."⁹ The records of the Ironmongers' Company

* The "technique" of the Lord Mayor's Show is, of course, that of the procession. No story can be told when the mayor can stop before the pageant only a short time; if the pageant joined the procession after the speeches had been delivered, the persons, like those on a modern "float," became part of a *tableau vivant*. The presence of the allegorical figures, and their relation to the moralities, demand a separate consideration. The allegorical significance given to trade-symbols is a natural development within the field of civic pageantry.

⁷ This is not in black-letter as is the rest; is it an epilogue spoken by Time? I am inclined so to regard it; but it may be an epilogue written for the pamphlet, added after the show had been given.

⁸ Clode, *op. cit.*, II, p. 269, n. 2: This curious item is added from the Merchant-Tailors' Records: "Paid for Rosewater spent and occupied aboute the children and hym that rode upon the camyll, iiij s. ij d." Cf. *ibid.*, p. 262 f. for further notes on this pageant, and Machyn's *Diary*, p. 117 f.

⁹ The records of the Company, printed by Clode, II, p. 269. The speeches are printed, *ibid.*, p. 267 f.—the account of the preparations begins on p. 262. David, Orpheus, Amphion and Iopas are the chief characters—a compliment to the Harper of London. Another account of this occasion is to be found in Machyn, *op. cit.*, p. 271.

show that in 1566, "At the same p'sent tyme John Tailor, Schoole mr of the children of Westmr, is also agreed wt all for vj. of his children to serve in the foresaid pageant, as well for the speeches as songs; and for his paynes in that behalfe to have the some of xl s. and for performance hereof the same John Tailor hath put to his hande the same day and yeare abovesaid."¹⁰ Four boys addressed complimentary speeches to Sir Thomas Rowe in 1568.¹¹ These are, perhaps, instances enough to show how common the practice was of getting children to take part in the civic pageants.

The rarity of Thomas Nelson's pamphlet warrants a reprinting of the copy in the British Museum, and this the days after the war may see. Our interest in these "triumphs" which have—with surprisingly little interruption—been an annual feature of London life for more than seven hundred years, is not due to their dramatic qualities so much as to the picture of urban life and of folk-entertainment in bygone days which we get from reading the accounts of them. From the middle of the sixteenth century, these

¹⁰ Nicholl, *Some Account of the Worshipful Company of Ironmongers, compiled from their own Records and other Authentic Sources of Information* (London, 1866), p. 86. This record is dated 1 October, 1566. Cf. *ibid.*, p. 87 f.: among the accounts is this:

"Item, paide to James Pele, for seven paire of gloves for the children in the pagent, sixpence a pair, iij s. vj d." This Peele has been identified as the father of the dramatist; cf. Chambers, *Mediaeval Stage* (Oxford, 1903), II, p. 166; Hazlitt, *Livery Companies of the City of London* (London, 1892), p. 310, n. 1. Nicholl, p. 88, n., says: "He was contemporary with and may have been a relative or elder brother of George Peele. . . . Mr. Dyce, however, makes no mention of him in his biography of the dramatist. . . ." The *DNB* (1895), XLIV, p. 225, names James Peele "citizen and salter of London" as the father of George; he "apparently" had a "younger son James" who was turned out of Christ's Hospital in 1579 with his elder brother (*Ibid.*, p. 226). Cf. Bullen's *Peele*, I, xiii, f.

For further accounts of this show, see Malcolm, *Londinium Redivivum*, (London, 1803-07) II, p. 42 f.; Fairholt, *op. cit.*, p. 14 f.; Herbert, *Hist. Liv. Comps.*, II, p. 592.

¹¹ Cf. Herbert, I, p. 200; Chambers, II, p. 166; Fairholt, p. 20. J. G. Nichols, *London Pageants*, p. 94, quotes John Day's "Order observed by the Lord Mayor," etc., of 1568, which does not mention a pageant in the stricter sense of the word; there was one, however, which included John the Baptist, the patron of the Merchant-Tailors' Company. He appeared "gorgyusly, with goodly speches" in 1553; and with a Grocer in 1554. (See Machyn's *Diary*.)

shows have been pageantic; they reached the height of splendor in the seventeenth century, when such men as Middleton, Dekker, Heywood and even Webster did not find it beneath their dignity to plan a civic celebration with pageant-cars and speeches; in our own day, they returned to a higher level of art in the hands of Mr. Louis N. Parker, "the father of modern pageantry," who designed the shows of 1907 and 1908.¹² In the long line of writers and planners of these pageants occurs the name of Nelson,¹³ emerging for a moment from the obscurity of his printing office to stand beside that of Peele, whose third show was written in 1591.

ROBERT WITHINGTON.

Smith College.

NOTES ON JOHN TREVISA

A. *The Date of His Death*

The date for Trevisa's death has generally been accepted as 1412. Smith¹ based his claim for 1412 on the Episcopal Registers of Worcester. His statement is: "Reg. Wigorn. This Trevisa dyed the 13th year of King Henry the fourth, whom John Bone-John succeeded in that vicarage, whom this lord² made one of his Executors; and proved a false priest to the heir male of his said lord as after I shall touch."

Henry Wharton, the seventeenth century antiquarian and collector, gives the same date. His note, preserved for us in "Codices

¹² The first one, coming two years after the Sherborne Pageant, showed *The Edwards of England*: and the second—"an historical literary pageant"—*The Press, the Poets and the Musicians of England from Chaucer to Milton*. The "Official Programs" or "Orders of Procession" of these two shows are in the Harvard Library, together with most of those from 1884 to date.

¹³ See the *DNB* (1894), xL, p. 213; he was a ballad-writer and printer; proceeding B. A. (Clare College, Cantab.) in 1568, he became a member of the Stationers' Company in 1580, and seems to have died shortly after 1592. He printed many short tracts and ballads, some of which, like this Lord Mayor's Show, he wrote himself.

¹ Sir John McLean, *The Lives of The Berkeley's*, by John Smyth of Nibley, 3 vols., 1883, II, p. 22.

² Thomas 5th, the 10th Lord of Berkeley (1353-1417).